

THE MUSICAL WORLD.

A Weekly Record of
SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,
CONNECTED WITH THE ART.

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Vol. XVII.

THURSDAY, NOVEMBER 24, 1842.

We last week gave a necessarily brief notice of the long-promised revival of "King Arthur," at Drury Lane Theatre; from the importance of the undertaking, and the circumstance of its being to be accepted as a step, and a very formidable one too, in the avowed purpose of the management "to establish dramatic music as a branch of national art in this country," we are induced to the reconsideration of the costly and magnificent pageant, its effects, and probable influences.

In the first place, we repeat that, as a specimen of ingenuity and unlimited splendour, the revival exceeds all that has preceded it; and has been effected at so enormous an expenditure of money and labour, as almost to render hopeless any attempt at rivalry—nay, one can scarcely conceive it will be possible to supply the place of "King Arthur," when its attraction shall fail; which, for the sake of the establishment and all connected with it, we hope will be far distant. Every one should go to see this grand spectacle—the elders to make comparisons with the most ambitious doings of their theatrical days; and the young to satisfy themselves (as every generation very contentedly does) that their own times are the most illustrious that ever have been, or are likely to come to pass.

Beyond the results to the treasury, and the triumph of having cooked up a banquet out of the broken victuals of preceding feasts, we can perceive no merit in the revival, nor any advantage whatever that will probably accrue from it. The play of Dryden, which was never a very brilliant or luculent achievement, has been reproduced several times since its first appearance in 1691, but with very inconsiderable success—at present, it is so copiously abridged, to give place to inserted matter, and still to reduce it within the limits of an after-piece, that

the story is most difficult to be understood, and the interest, (if it ever had any,) is utterly lost. The music is not only *not* that composed for the piece, but is not entirely that of Purcell; two or three morceaux of Arne, and abundance of melodramatic tunes of less certain paternity, having found their way into it both unjustly and unwittingly, according to our feeling and judgment in such affairs—how Mr. Macready will reconcile this with his usual jealous preservation of an author's integrity, we know not; but to our thinking, there is no less sinfulness in mixing up Arne and others with the more sterling metal of Purcell's mine, than there was in Dryden's interpolations of the Tempest, which were so satisfactorily expunged on its revival some three years since; neither do we recognize the justice of borrowing from other of his works, to suit present views and opinions, any more than that of dovetailing certain passages of Shakspeare upon the text of such of his plays as presumption and caprice may have deemed to require amendment. We submit, that both these are flagrant errors of taste, and reprehensible in the conduct of a national establishment, founded for, and claiming to be, the bulwark and encourager of the dramatic genius of the country. We may be told that, as some pieces of Purcell's "King Arthur" were not to be found, it became necessary to supply deficiencies—to this we reply, that a very large portion of the missing music has recently been recovered by Mr. E. F. Rimbault, and might have been made available; and that much of that never lost sight of, is omitted. If it were desirable to revive Dryden's play, it should have been put forth entire—if an opera of Purcell were deemed advisable to be drawn from its half oblivion, some one of his perfect works should have had the preference—or, if the mere renovation of the music of our English Mozart (a distinction to which several coincidences in Purcell's character,

and his early death, singularly entitle him) were considered as likely to be profitable to the theatre, or to the advance of the Art in this country, surely some intelligible libretto might have been found or concocted, and a selection of his most favourite songs, chorusses, &c., adapted to it, without recourse to the productions of others.

The getting-up of "Acis and Galatea" had a true artistic object, and succeeded by it—the magic pencil of Mr. Stanfield compensated for the un-interest of the poem; and the music, used as an accessory, had at least the advantage of Handel's own contrasted conceptions, after Mr. T. Cooke's first or prologue scene—but Purcell is less mercifully treated: the scenery, though abundant, is not of a high character, and the gathering together of movements, written for dissimilar purposes and dramas, forms a monotonous jumble, which tends to weary the ear, rather than do justice to the art or the master.

The finale of the first act, "Come follow me," is Arne's—the opening chorus of the second act, and the madrigal, "In these delightful pleasant groves," are from Shadwell's play of "The Libertine destroyed," composed by Purcell in 1676—the recitative and song during which Emmeline's blindness is removed, are by Arne—the chorus in the third act, "In our deep vaulted cell," and the wonderful song, "Ye twice ten hundred deities," are from the *Indian Queen*, 1692—and the song, "Britons strike home," now sung as a chorus, is from *Bonduea*, 1695.

It will, at once, be perceived that this pastiche of divers subjects, and dates of composition, must lack the essential light and shade and balance of effects, which it is the ultimate aim of the great artist to accomplish, and upon which the highest merit of a work, as a whole, essentially depends;—the lovers of Purcell therefore complain, with good reason, that a glorious opportu-

nity has been lost, for showing the modern world what that justly famous ancient was really capable of producing; and the attempt or intention to found an English school of opera composition, (if ever such were seriously contemplated or hoped for,) has been, utterly frustrated by the misuse of the materials chosen for its basis.

The ambition seems to have been, to accomplish an extraordinary difficulty—to make a drama without interest, music for the most part inappropriate, scenic illusions almost incomprehensible, and evolutions all but impracticable, attractive and successful. This has been triumphantly done, and we hope will prove as satisfactorily profitable. All the advantage that the art or the musical public are likely to derive, will result from the contrast of Purcell's manly and original style, with the effeminate Italian compositions so much in vogue at the other patent theatre—thus keeping the general taste on the balance, until some wiser and happier effort shall weigh down the scale, and fix the standard. We can only repeat our full conviction, that the sooner this consummation shall arrive—the sooner the present resuscitating mania is overcome, and the living talent of our country is afforded a fair field of action, the better it will be for managers and artists, and for the public who can and will afford to remunerate their endeavours.

C.

RURAL CHORISTERS IN BY-GONE DAYS.

By N.

It was a good orthodox custom of old times, to take every part of the domestic establishment to meeting, even down to the faithful dog, who, as he had supervised the labours of the week, also came with due particularity to supervise the worship of Sunday. I think I can see now the fitting out on a Sunday morning—the one waggon, or two, as the case might be, tackled up with an "old grey," or an "old bay," with a wisp of straw over the seat, by way of cushion, and all the family in their Sunday's best, packed in for meeting; while Master Dash, Watch, or Towser, stood prepared to be an outguard behind, and went, meekly trotting up hill and down dale, in the rear. Arrived at the meeting, the canine part of the establishment generally conducted himself with great decorum, lying down and going to sleep as decently as any body present, except when some buzzing blue-bottle came near, when you might hear the snap of his jaws as they vainly sought to lay hold of the offender. Now and then, between some of the "sixthlys," "seventhlys," or "eighthlys," you might hear some old patriarch giving himself a rousing shake, and "pit-patting"

soberly up the aisle, as if to see that every thing was going on properly; after which he would lie down and compose himself to sleep again, and certainly this was as improving a way of spending Sunday as a good Christian dog could desire.

But the glory of our meeting-house was its singers seat, that empyrean of those who rejoiced in the divine, mysterious art of fa-sol-la-ing, who, by a distinguishing grace and privilege could rise and fall the cabalistical eight notes, and move serene through the enchanted region of flats, sharps, thirds, fifths, and octaves; there they sat in the gallery, treble, counter, tenor, and bass, each with its appropriate leaders, and supporters—there were generally seated the bloom of our young people; sparkling, modest, and blushing girls on one side, with their ribands and finery, making the place where they sat as blooming and lively as a flower-garden, and your fiery, forward, confident young men on the other; and in spite of being in a meeting-house, we could not swear that glances were never given and returned, and that there was not often as much an approach to flirtation as the distance and sobriety of the place would admit—certain it was, that there was no place where our village coquettes attracted half as many eyes or led astray half so many hearts. But I have been talking of singers all this time, and neglected to mention the Magnus Apollo of the whole concern, the redoubtable chorister, who occupied the seat of honour in the midst of the gallery, and exactly opposite to the minister! No man had a more thorough belief in his own greatness and supremacy, than Timothy Tomkins. Methinks I can see him now as he appeared to my eyes when he shot up from behind the gallery as if he had been sent up by a spring. He was a little man, whose fiery red hair, brushed straight up on the top of his head, had an appearance as vigorous and lively as real flame, and this, added to the ardour and determination of all his motions, had obtained for him the surname of "the burning bush." He seemed possessed with the very soul of song, and from the moment he began to sing, looked alike all over, till it seemed to me that his whole body would follow his hair upwards, fairly rapt away by the power of harmony. With what an air did he sound the important "fa-sol-la," in the ears of the waiting gallery, who stood with open mouths, ready to seize their pitch, preparatory to their general "set to"—how did his ascending and descending arm astonish the zephyrs when once he laid himself out to the important work of beating time—how did his little head whisk from side to side, as now he beat and roared towards the ladies on his right, and now towards the gentlemen on his left. It used to seem to my astonished vision as

if his form were taller, his arm longer, his hair redder, and his little green eyes brighter with every start—and particularly when he perceived any falling off of time, or discrepancy in pitch, with what redoubled vigour would he thump the gallery and roar at the delinquent quarter, till every mother's son and daughter of them, skipped and scrambled into the right place again. Oh! it was a fine thing to see the vigour and discipline with which he managed the business; so that if on a hot, drowsy Sunday, any part of the choir hung back or sung sleepily on the first part of a verse, they were obliged to bestir themselves in good earnest, and sing three times as fast, in order to get through with the others. Timothy Tomkins was no advocate for your dozy, drawing singing, that one may do at their leisure, between sleeping and waking, I can promise you,—indeed, he got entirely out of the graces of Deacon Dundas, and one or two other portly, leisurely old gentlemen below, who had been accustomed to throw back their heads, shut their eyes, and take the comfort of the psalm, by prolonging indefinitely all the notes. The first Sunday after Tim took the music in hand, the old deacon really rubbed his eyes and looked about him—for the psalm was sung off before he was ready to get his mouth opened—and he really looked upon it as a most irreverent piece of business. But the glory of Tim's art consisted in the execution of those good old billowy compositions called "fugueing tunes," where the four parts that compose the choir take up the song, and go racing round one after another, each singing a different set of words, till, at length, by some inexplicable magic, they all come together again, and sail smoothly out into a rolling sea of song. I remember the wonder with which I used to look from side to side, when treble, tenor, counter, and bass, were thus roaring and foaming; and it verily seemed to me as if the psalm was going to pieces among the breakers—and then, the delighted astonishment with which I found that each particular part *did* emerge, whole and uninjured, from the storm!

But alas! for the wonders of that old meeting-house, how are they passed away! The new, modern, fair-looking building that stands where it stood, bears no trace of it, and, of the various familiar faces that used to be seen inside—not one remains.

THE FUNERAL SYMPHONY OF
BERLIOZ.
(From Galignani's Messenger.)

THE grand funeral symphony for wind instruments, by Berlioz, was performed at the Grand Opera on Monday. It was executed

for the first time in July, 1840, the anniversary of the revolution, when the remains of those who fell during the three days were transferred from the Louvre to the vault, under the monument erected to their honour, at the extremity of the Boulevards. This work has been subsequently heard at concerts given by the author, but on the present occasion a chorus and band of stringed instruments were added, which did not, however, increase the effect, for neither was sufficiently powerful to contend with the phalanx of clarionets, ophicleides, trumpets, trombones, etc., etc., assembled on the stage. The full opera band was directed, as usual by Habeneck—the military instruments amounted to seventy—the chorus to about ninety voices—the whole was conducted by Berlioz, with his well known spirit and mastery.

The first movement, a dead march in F minor, is of the highest order, and depicts well the feeling of sorrow it is meant to express, and the effect produced by a double pedal is very grand. The funeral oration performed by the tenor trombone could, in our opinion, well be dispensed with. We confess we are not sufficiently initiated in the art of imitative music to comprehend the virtues of the dead thus eulogised. The trumpet movement, with the rolling of the drums, is a most effective introduction to the triumphal march, which is attacked fortissimo by the orchestra after a powerful crescendo. The subject is exceedingly spirited, and has already become so popular, that a great part of the winding-up of the finale, where it is introduced a second time, was lost from the deafening applause of the audience.

This composition, which was beautifully performed, and with great precision, is well calculated for musical festivals, such as are held in Germany and England, where the composer has at his command a formidable orchestra with the just proportions, which is highly essential to prevent a predominance of any one part. It was very well got up a month ago at Brussels. Berlioz, we understand, was requested by a musical society, "La Grande Harmonie," to send his score; a concert was prepared, and when the work was sufficiently rehearsed, the composer set out to direct with his magic wand the numerous band, which he did in his usual masterly manner. The journals of that city are unanimous in their praise of the different works of this composer heard there for the first time.

The flattering reception he met with from the artists has stimulated those of other towns to follow their example. Concerts are in preparation at Frankfurt, and several other places in Germany, where Berlioz is invited to preside.

CORRESPONDENCE.

MOTETT SOCIETY.

To the Editor of the Musical World.—SIR,—I have much pleasure in answering your correspondent respecting the anthem for St. Andrew's day, published by the Motett Society; and I cannot do so better than by printing the following note addressed to me by W. Dyce, Esq., the director of the Government School of Design, a gentleman who has taken the greatest interest in the formation of the Motett Society, and also in the proper adaptation of its music to English words.

"School of Design, Somerset House."

"Nov. 14th, 1842."

"MY DEAR SIR,—In reference to your inquiries about the motett for St. Andrew's day, by Palestrina, I beg to state that it is taken from the first book of his motetts for festivals, printed at Rome in 1563, by Girolamo Scotto, and subsequently printed at Venice in 1595, and again at Rome in 1622. I have two copies of the motett in MS., one recently procured from Rome, and scored by the well known Abbate Santini, from the edition of 1595; the other contained in a MS. copy of the whole of the first volume of motetts which I obtained some time since from Mr. Chappell. It was from the latter that I transcribed the motett for adaptation to the English words; but I have since compared the two copies, and have found that they do not vary in a single note: so that there cannot be any doubt of their authenticity."

"I leave you to satisfy the correspondent of the Musical World as to the manner in which Dean Aldrich was in the habit of treating the works of the ancient masters, under pretence of adapting them to English words; but as, under your editorial correction, I am responsible for the adaptation printed by the Motett Society, I cannot help stating that no change has been made by me in the music of Palestrina, beyond the occasional tying or dividing of notes to suit the English syllables and accents; and moreover that I look upon the proceedings of Dean Aldrich as very analogous to that of the French painters, who, fancying they could improve the drawing of Raffaele's works, copied them in such a manner as to destroy the spirit and character of the originals."

"I remain, my dear Sir, yours truly,

"W. DYCE."

"E. F. Rimbault, Esq., F.S.A., &c."

"P.S. I have forgotten to state that the original words of the motett, are 'Ductor bonus et Amicus Dei,' &c., and that it was intended by Palestrina for St. Andrew's day."

It appears to me, Mr. Editor, that your correspondent had not seen Dr. Aldrich's version as printed in Arnold's collection, where it is expressly stated to have been "altered from Palestrina by Dr. Aldrich." The worthy dean was very fond of making alterations in the various compositions which passed through his hands, and I may safely venture to assert that not one of his adaptations from the works of Palestrina, Carissimi, &c., will be found to correspond with the originals. In the volume of Arnold's collection, cited by your correspondent, may be seen a singular concoction, "altered from Henry Laves and Richard Farrant!" by Dr. Aldrich. The dean altered the compositions of the older masters, simply because he did not understand them in the form in which they were originally written; but the truth is, we live in a better age than his, or at least one in which the merit of ancient art is more truly appreciated. With every allowance for the age in which he lived, we must ever admire the dean's steady support and attachment to his choir. He was at once the friend and instructor, and many are the stories on record of his zealous endeavours to promote the

interests of the profession. Where, alas! shall we now find a dean who takes the slightest interest in his choir? unless, indeed, it be to deprive its members of a just portion of their rights. The choir of St. Paul's and the Chapel Royal are at the present moment lamentable specimens of the utter neglect into which the musical portions of our cathedral establishments have fallen. Let us hope that, ere long, something will be done for their restoration."

Your correspondent also refers to Dr. Crotch's specimens for a copy of the anthem, of "the authenticity of which" he has never heard, any doubt. I have now to inform him that Dr. Crotch's specimens is a compilation of no authority; the whole of the compositions there printed having been derived from second-hand sources, frequently much corrupted. This is the more reprehensible on the doctor's part when we know that the magnificent libraries of Christ Church, and the music school, Oxford, were at his command, and had he shown a proper spirit of research, and a true regard for his name, by consulting them during the progress of his work, the "Specimens of various styles of music" might have been a work of some authority."

For the information, Mr. Editor, of such of your readers as may be members of the Motett Society, I beg to add a list of the contents of the second part of the Society's "Collection of Ancient Church Music," which will be delivered before Christmas. Magnificat and Nunc Dimittis, by Giovanni Paolo Colonna, 1670.—Magnificat and Nunc Dimittis, by Giovanni Gabrielli, 1597, both for a double choir.—The Nicene Creed, Sanctus, and Gloria, by Vittoria, 1590.—"This shall be the covenant," for the Feast of the Circumcision, Palestrina.—"Break forth into joy," for Epiphany, Palestrina.—"I have appeared unto you," for the Conversion of St. Paul, Francisco della Porta, 1650; and several miscellaneous anthems by Porta, Anerio, &c."

I remain, Sir, yours, &c."

EDWARD F. RIMBAULT.

9, Denmark St., Soho Square.

November 15, 1842.

The above will be acceptable to our correspondent, F. C., and to all interested in musical antiquities.

ED. M. W.

CLASS INSTRUCTION.

To the Editor of the Musical World.—SIR,—Perceiving from the interest you take in the advancement of vocal music, particularly lately in class instruction, I beg to state, and am willing to prove, that I have many pupils from five to eight years old, who are competent to "sing at sight," any vocal composition of moderate difficulty."

The point has been proved by professional men in this town, (who doubted the truth,) by extemporaneous exercises written at the moment by themselves, and performed by the children, at the Guildhall, before not less than 1400 persons."

The method used has been Wilhelm's, adapted to English use by Holln."

I remain, Sir,

Your obedient servant,

HENRY WEST.

Lecture Rooms, Union Street, Bath.

We print the above, principally, in the hope that it may induce Mr. Barnett to take a side view from Cheltenham, for the sake of comparing the difference between demonstration and hearsay."

ED. M. W.

REVIEW.

"A tear for me, a pensive tear," song.
A. Meves, W. Dufour.

An inoffensive trifle, which has at least the merit of being vocal—many an effort of more pretension will be found far less pleasing both to singer and listener.

"Le Voyageur"—characteristic fantasias on national airs. Nos. 1 to 11. Duff & Hodgson.

A BETTER selection of teachable pieces, of moderate difficulty, never came under our notice. The design of this work is excellent, and it is carried out with infinite spirit. When concluded, it will, as we observe by the general title page, consist of four and twenty numbers, each complete in itself, and each containing some two or three of the best national airs of one of the countries of Europe. Every number is adorned with a beautifully executed lithograph, representing some celebrated locality of the individual country to which it is devoted. No. 1, "FRANCE," is a brilliant and clever fantasia, by Mr. W. H. Holmes, introducing the three French airs, *La Marseillaise*, *La Parisienne*, and *Vive Henri Quatre*—the lithograph represents Paris, from one of the bridges, and is charmingly done. No. 2, "NORMANDY," by Mr. Augustus Meves, is a rondo on the popular romance "*Ma Normandie*." No. 3, "SWITZERLAND," by Mr. E. F. Rimbault, is a *pot pourri*, neatly put together, introducing the *ranz des vaches* and other popular Swiss melodies. No. 4, "IRELAND," by Mr. W. B. Wilson, is a fantasia on *Kate Kearney*, *The Groves of Blarney*, and three other Irish airs. No. 5, "SCOTLAND," by Mr. James Calkin, is a lively and ably written *olla podrida*, containing "*O saw ye my Father?*" and several others in equal estimation. No. 6, WALES, by Mr. Charles Hargitt, includes, "*Of noble race was Shenkin*," *Jenny Jones*, &c. &c., and has many excellent points—it is appropriately dedicated to John Parry, (Bard Alaw.) No. 7, "NAPLES," by Mr. E. J. Loder, is one of the most attractive of the set—the introduction in B flat is very tranquil and pretty, the air, *O bella Napoli*, is well set, and capably varied, and the finale is exceedingly catching, if not super-elegant. No. 8, "SPAIN," by Mr. C. W. Glover, introduces a *bolero*, a *serenade*, and a *hymn*, and is sparkling and agreeable. No. 9, PORTUGAL, by Mr. Graves, is a fantasia, and variations on a well-known Portuguese melody, simple and facile, but written with the tact of a musician. No. 10, TURKEY, by Mr. G. R. Griffiths, contains the *Sultan's March*, and other Turkish airs; and No. 11, HOLLAND, (the last we have before us,) is an ingenious fantasia with variations, by Mr. G. A. Macfarren, on the

Dutch *God save the King*, which, though not equal to our own, is a capital air nevertheless. If it were for no other reason than, that all the contributors are BRITISH MUSICIANS, we should heartily wish success to the "VOYAGEUR."

Six *Thèmes faciles*, de Rossini, Donizetti, Bellini, Mercadante, arrangés par J. B. Duvernoy. Nos. 1 to 6. Hill & Co.

M. Duvernoy is one of the Herz school, and he has much of the pleasant manner, and graceful lightness, for which M. Herz is distinguished. These six pieces are all easy, all pretty, (having catching tunes to work upon,) all showy, (which, combined with facility, is ever a drawing-room recommendation,) and all really useful. For what they are, agreeable teaching pieces, we can cordially recommend them.

Trois airs de Ballet, de la "*Jolie fille de Gand*."—Henri Herz. Cramer, Addison, & Beale.

In this kind of music, viz.—arrangements of dance tunes, M. Herz has no rival, and the three morceaux before us, are as attractive as such things can possibly be. They are moderately difficult, brilliant, and founded on somewhat pretty materials. "*La Jolie Fille de Gand*," is a ballet lately produced at the French Opera—the music by Adolphe Adam.

The British Anchor, national song.—E. J. Loder. Cramer, Addison, & Beale.

A bold and dashing affair, introducing "*Rule Britannia*," as the accompaniment to the last verse, with great ingenuity. In the hands of a skilful vocalist, this song must be highly effective.

Fantasia for the Harp on Three popular Ballads—T. H. Wright. Cramer, Addison, & Beale.

A brilliant and highly effective *potpourri* on the well-known ballads "*O Nanny*," "*The Banks of Allan Water*," and "*Jenny Jones*,"—well written for the instruments, and displaying more than one point evincing superior musical tact. As a chamber or concert piece, this fantasia can scarcely fail to please.

"*I'm merry! yet I'm sad*."—Clement White. "*Mary a Roon*."—Clement White. Prowse.

As a popular melodist, Mr. Clement White ranks deservedly high; and the two songs before us are by no means unfavourable specimens of the stuff that is in him. "*Mary a Roon*" is a capital imitation of the Irish school of ballad, though perfectly original as a melody, and in all respects clear of the commonplace turn of the great majority of imitative national songs. "*I'm merry, though I'm sad*" displays a much higher musical feeling, and consequently is far more to our liking. Either

of the two, in the hands of a clever vocalist, would be certain of producing, what is most flattering to a vocal composer—viz. an *encore*.

MUSICAL INTELLIGENCE.

Metropolitan.

SOCIETY OF BRITISH MUSICIANS.

We had the happiness to be present, on Saturday evening, at the fourth *conversazione* of this very laudable society, held in the warerooms of Mr. Erat, of Berners Street; who, besides being one of the very best Harp makers in Europe, is a most liberal and obliging person, to whom the Society and the profession in general are very greatly indebted.

We met at this most agreeable reunion a very large amount of the musical talent of the Metropolis, besides a goodly company of intellectual and agreeable persons assembled for the enjoyment of a pleasant evening; and if their perceptions and feelings were at all in unison with ours, we can safely aver that they could not have been disappointed.

We were treated with a new Trio of Miss Orger, evincing considerable knowledge and taste, and well played by the fair composer, Mr. Willy, and Mr. Lucas. Mr. Manvers then sang the ever captivating "*Adelaide*" of Beethoven, most capably, and was admirably accompanied by Mr. E. J. Loder. A very pleasant quartet in G, of Mr. Graves, well written for the instruments, was next cleverly played by Messrs. Willy, Jay, Betts, and Banister. Miss Cubitt, who always pleases by her unaffected style, sang "*Ah! well I remember*," accompanied by the composer, Mr. Calkin—it is a pretty trifle, and was well received. A clever and brilliant Trio of Mr. H. Westrop followed, and was capably rendered by the author, Mr. Gattie, and Mr. Banister. We had then a charming little song by Mr. H. Smart, delightfully sung by Miss Marshall, and accompanied by Mr. Dorrell—it is one of a set of three, dedicated to Miss Hawes, and for its own merits and the manner in which it was given, richly deserved the *encore* it received. Mozart's No. 6 Quartet, that glorious perennial bud of genius that has never languished and can never fade, was most excellently rendered by Messrs. Willy, Jay, Betts, and Banister, who awakened all its rainbow hues, and brought out all its amaranth odours—we have not heard a finer specimen of quartet playing for a long time, and we have scarcely ever passed a more social and intellectual evening.

CLASSICAL SUBSCRIPTION CONCERTS.

The third of these excellent performances, attracted a very numerous audience to the Hanover Square Rooms, on Monday evening, and was, in all respects, a superb affair. The concert opened with Beethoven's mag-

nificent overture to *Egmont*; which, though taken a grade too slow to please us, was a most admirable display of orchestral power. Mr. H. Phillips then sang, "How willing my paternal love," from *Samson*, most impulsively. The sextet from *Don Giovanni* followed and was executed by all parties concerned, in the most perfect style—Misses Birch, Rainforth, and Dolby, Messrs. Manvers, Machin, and Phillips were the vocalists, and it is but justice to say, that we never heard this marvellous composition, even at the Italian opera, to more advantage. Miss Fanny Russell in the Irish ballad, "Savourneen Deelish," evinced considerable taste and feeling—and Messrs. Phillips and Machin sang the noble duet, from *Israel in Egypt*, "The Lord is a man of war," with appropriate energy. Miss Birch sang a ballad called "The Dream," and Mr. Pearsall's expressive delivery of the fine tenor scena from *Freischütz*, "Oh! I can bear my fate no longer," richly merited the applause it obtained. Dr. Calcott's glee, "With sighs sweet rose," was charmingly sung by Miss Hawes, Messrs. Manvers, Pearsall, and Machin, and won a just encore. Beethoven's pianoforte concerto, in E flat, the most transcendent effort of its kind, was neatly and correctly played by M. Muhlenfeldt, though he wants the requisite power for a perfect rendering of this testing and masterly work. Miss Birch sang Bishop's pretty Cavatina, "Lo! here the gentle lark," with emulative warblery, and the accompaniment of Mr. Carte was perfect. The awful and majestic overture to *Der Freischütz*, never more finely executed, and rarely ever so well, terminated the first act gloriously—Mr. F. Cramer was the leader.

The second act opened with Mr. G. A. Macfarren's overture to *Romeo and Juliet*—the following extract, from an able criticism of this concert, in the "Times" of Tuesday, fully expresses the general feeling of the audience on this subject.

"A work, the composition of Mr. G. A. Macfarren, on *Romeo and Juliet*, proved of very high merit, displaying great originality and scientific skill, and fully bearing out the intentions of the composer, of which the programme gives a sketch as follows: 'The Montagues and Capulets; the Nurse; the Lovers and their Passion; Mercutio; the Fend; the Interdiction; Mercutio wounded; the Entombment of Juliet; Romeo at the grave; the Catastrophe.' It was heard throughout with the utmost attention; and greeted at its conclusion with hearty applause."

Miss Hawes gave the pleasant song from Marschner's *Der Vampyr* with great feeling—and Mr. Manvers delivered the sublime song "Total eclipse" in a style of finish and power which few, save Braham, have ever equalled. Among the solos, however, the vocal gem of the evening, was Mr. H. Smart's delicious song in E minor, "Estelle," of which we gave a

recent review—with regard to the song itself, we can but reiterate our already expressed eulogium—but in respect to the fair vocalist, Miss Dolby, who so beautifully interpreted its meaning, we are bound to offer her the highest praise, as her audience did the loudest applause, for the delight she afforded us and them, by her exquisitely earnest manner, and the fine musical declamation with which she executed her difficult and impassioned task—it was all that the composer, who was present, could have desired; and will not be speedily forgotten by those who had the happiness to hear it. We have only space simply to record the other features of the concert—each, in its way, excellent. These were, Mr. W. Cramer's solo for the violin, well played and loudly applauded—Miss Rainforth's "Rose soft blooming," from *Azor and Zemira*, charmingly sung—Mr. Machin's spirited execution of E. J. Loder's popular song, "The British Anchor,"—the prayer from *Mose in Egitto*, excellently given by Misses Hawes, Birch, Rainforth, Dolby, and Fanny Russell, Messrs. Manvers, Pearsall, and Machin—and the immortal overture to "Figaro," a famous wind up, to one of the very best concerts we ever attended. Mr. Willy led the second act, and Mr. G. F. Harris conducted the whole in a most masterly and satisfactory manner. All praise is due to the originators of these admirable concerts, which are worthy of the utmost patronage and success.

KENNINGTON CONCERTS.

The first of a series of capital concerts took place at the Horns Tavern, on Thursday last. Misses Birch and Cubitt, Messrs. Manvers and Harrison, sang several favourite pieces with merited applause. Mr. O. H. Toulmin played a harp fantasia extremely well. Mr. O. Toulmin led an effective band; and Mr. E. Toulmin presided at the pianoforte. The room was well filled, and great satisfaction was expressed at the liberality of the arrangements.

PECKHAM CONCERTS.

The second of these very pleasant chamber concerts attracted a more numerous audience than the preceding, and was, in every respect, a delightful and satisfying evening's entertainment. Miss P. Horton, Miss Betts, Miss Galbreath, and Miss Hicks, a debutante of much promise; Messrs. Joseph Haigh, Collet, and Valentine Roberts, sang a variety of choice pieces in the best manner. Mr. Card played a brilliant flute solo, and Mr. Laveni presided at the pianoforte with great ability and attention. Much applause was deservedly bestowed, and great commendation is due to Mr. Roberts, the entrepreneur, for his good taste and liberality, which, we opine, will not fail to meet due encouragement and reward.

SOUTHWARK LITERARY INSTITUTION.

BOROUGH ROAD. An agreeable Concert was given here on Tuesday evening, and was very numerously and respectfully attended. [A compact little orchestra, led by Mr. S. Morris, of Her Majesty's theatre, performed the overtures to "Du Freischütz," and "Guillaume Tell," with some waltzes and quadrilles, by Mosard, and others. The vocalists were Misses Dolby, Lyons, and Williams, Messrs. Young and Buckingham. The features most worthy notice, were the

Di piacer of Miss Lyons, executed with great brilliancy and neatness;—the *Dolce Concerto* of Miss Williams, also a most excellent performance; and the *L'amor suo mi fa*, the "Where the bee sucks," and the "Pearly deep," of Miss Dolby, all given with admirable effect, and greatly applauded. In "Where the bee sucks," Miss Dolby accompanied herself on the piano, with perfect taste, and in the "Pearly deep," a very graceful cavatina, by Mr. Nelson, of which we have more than once spoken in praise, she received and merited the honour of a warm and general encore. Mr. Saynor performed an air, with variations on the flute, which pleased greatly, and was favoured with repeated plaudits. The name of the gentleman who presided at the piano, was not given—with the exception of Mr. Nelson's "Pearly deep," in which he was sadly abroad (why did not Miss Dolby accompany herself?) he executed his task in a generally praiseworthy style.

PROBINCIAL.

GLASGOW, Nov. 16.

Mr. Wilson has been spreading the charmed web of our national song over all ranks and persons, during the last and present weeks; and it may be fairly said that he has held our city in his spell. On Monday, Wednesday, and Friday evenings, the Trades' Hall was filled to overflowing; and in Edinburgh, on the alternate nights, his success has been fully as complete and remarkable. The easy and unaffected style of the recitations—the clear, manly tone of voice, and purity of vocalization—the equal power to excite merriment and draw tears—and, last not least, the unobtrusive accompaniment of Mr. Land, who knows when and how to make the pianoforte useful, and no more—altogether, render the "illustrations" the most agreeable and interesting musical entertainments that have been given in this part of the world for a very long time.

HEREFORD.

Mrs. W. Loder gave a Concert in the Shire Hall, on the 10th instant, which was well attended. Miss Bruce Wyatt was too unwell to sing, and Mr. Hunt, our organist, met with an accident as he was proceeding to the hall, which prevented him from assisting. Mrs. Loder, Master Jones, Mr. A. Sola, and Mr. Borroni, sung a variety of popular compositions with success. Messrs. Lindley and Richardson delighted the audience by their excellent performance on their respective instruments. Mr. C. Blagrove presided at the pianoforte.

BATH, November 22.

The Harmonic Society met on Friday evening. The attendance was numerous. The performances were delightful, and received seven encores. Some of the pieces will, by particular request, be repeated on the next Ladies' Night, Friday evening. The whole was under the direction of Mr. Milson, and was highly creditable to his assiduity at the rehearsals, and his taste in the selection.

CARLISLE, Nov. 19.

Last evening the choristers of this cathedral had a supper at the Old Queen's Head in this city. The evening was spent in a pleasant and agreeable manner, by their singing a number of glees and songs, but the greatest musical treat was the singing of Purcell's beautiful duet, "Jolly Bachelors," by two of our veteran musicians, viz., Mr. Hill, and Mr. T. Caldwell, whose united ages amounted to 160 years. They sang the duet in a style that would have pleased Purcell himself had he been present.

BIRMINGHAM, Nov. 18.

Thalberg, and his colleagues have been here, and gleaned a tolerable lap-full of stray grain. The

Private Concert Society, as it is called, gave a performance on Wednesday, at which Madame Caradon, Mr. Giubelei and a local glee party, with a full band officiated. The Choral Society will give a concert next month, for the benefit of Mr. Sbargool, the leader.

WATERFORD, Nov. 21.

The Distin family gave a charming performance here last night, which was very fully attended, and gave great satisfaction. They performed at Carlow on Monday, and Kilkenny on Wednesday, with equal success—the local papers are enthusiastic in their commendations of this talented musical party.

Miscellaneous.

BATH.—Music is in full accordancy in this city. Thalberg, the Ronconis, and John Parry, have been there—Julien's promenade concerts are now in progress, and Mr. Moscheles, with a number of metropolitan and provincial artists, are announced for December 6th. All this is in addition to the established music meetings of the city and locality.

PANTOMIMES.—Both the winter theatres intend to bring out pantomimes at Christmas—the music of the one at Drury Lane will be conducted by Mr. Blewitt, and, we suppose, that at Covent Garden, by Mr. R. Hughes, as heretofore—both very clever hands at such matters.

CROSBY HALL.—There will be a series of concerts given by the members of the City Literary and Scientific Institution, during the winter months. The musical arrangements will be under the direction of Mr. Dando.

LEEDS.—Dr. Wesley and a few other benevolent gentlemen, have it in contemplation to establish an institution similar to that of the Royal Society of Musicians, with a view of affording assistance to aged and indigent sons of song, who may require it. The late Mr. John Thompson did, we believe, establish a society at Edinburgh, for the same laudable purpose.

PHILHARMONIC CONCERTS.—The society's first performance will take place on the 20th of March, and the eighth on July 3rd. The directors for the coming season are Messrs T. Cooke, W. S. Bennett, Lucas, Loder, Neate, Anderson, and Griffin.

OXFORD STREET THEATRE.—Mr. Loder is engaged as leader of the orchestra at this theatre. Mrs. Anderson, sister of Madame Vestris, and Mr. J. Jones, (known as an effective tenor some years since at the English Opera house,) are stated to be added to the vocal strength of the company.

CONCERTORES.—The third meeting for the season took place on Tuesday, the 8th inst., at the Society's rooms in Soho Square, when several new pieces were charmingly sung, the composition of Mr. Horsley, the president for the evening.

DRURY LANE THEATRE.—Several pieces have been omitted from the somewhat overloaded music of "King Arthur"—the song "Ye twice ten hundred deities," has been abridged so as to render it more appropriate from the lips of a worshipper of the northern mythology, and the opheclide performer has either been discharged or considerably relieved of his duty—all these are amendments, and will assist the career of the gorgeous pageant.

COVENT GARDEN THEATRE.—The sudden and severe indisposition of Miss Kemble has prevented her appearance during the week. On Monday the theatre was closed, and the "Tempest" has been the stock-piece for the other evenings. Up to our going to press, we learn that Miss Kemble is slowly progressing towards convalescence, but regret to state that she will not be able to resume her professional exertions for some days.

THALBERG and party had excellent concerts last week, at Chester, Bridgenorth, Shrewsbury, Birmingham, and Leamington. Mrs. A. Toulmin finds her health unequal to the fatigue of travelling, at this time of the year, and was obliged to relinquish her engagement, and Miss Cubitt (a talented young lady) joined the wandering minstrels at Sheffield, on Monday, from thence they were to go to York, Leeds, Hull, and Newcastle, then ho! for bonnie Scotland.

BRITISH MUSICIANS.—The trial of works by the members of this Society took place at the Hanover Square Rooms on Thursday last, when a full band was assembled. A clever symphony in C major, the composition of Mr. E. Perry—another in G minor, of Mr. Stephens, were deservedly approved—a quartet for violoncellos, also of Mr. Perry—a trio of Miss Orger—and some other less important works were submitted, evincing very great talent and high promise.

MUSIC AT BRIGHTON.—Mr. Wright, senior, who, for a long series of years, has been an indefatigable caterer for the music-lovers of this place, gives a concert on Wednesday next, which merits great patronage. Mrs. A. Shaw, Miss Bassano, Mr. Giubelei, and Mr. Ferrari, will sing—Mrs. Anderson, Mr. T. Wright, and Mr. Willy, will play favourite pieces on their respective instruments.

AN ARTIFICIAL SOPRANO.—"A mechanician of a little town in Bohemia," says the "Constitutionnel," has constructed an automaton which imitates perfectly the human voice, particularly the soprano notes. It sings several difficult airs with the greatest accuracy. Shakes, runs, and chromatic scales, are all executed with surprising precision. This automaton, in singing, even pronounces certain words, so as to be easily understood. The inventor hopes to arrive at such a point of perfection as to bring

his machine to pronounce all the words of the best operas. He intends, shortly, making a journey to Prague and Vienna, to give concerts, and thence to Paris, and the other cities of Europe."—*Galvani's Messenger.* We recommend Mr. Lumley to have his eye upon the said mechanician, and his notable invention—half a dozen such sopranos would essentially contribute to smoothen the ruggedness of opera management.

MR. HUNT—the organist of Hereford cathedral, lately attended an audit dinner at the college, and was leaving the room for the purpose of attending a concert, when he unfortunately fell over some glass which had been incautiously placed on the floor by the waiters, and one of his wrists was frightfully cut in the fall with a tureen. Some of the minor arteries were divided, and great loss of blood took place, from which he died on Friday last.

SUPER-CRITICISM.—In addition to the two specimens which have already appeared in the "Musical World," a correspondent sends the following:—In an account of a song sung by Miss Love, some years ago, at Covent Garden Theatre, a reporter stated in a daily paper, that it would have gone much better had it been transposed a bar lower. Another correspondent states, that in the "Spectator" of last week, in an article on the performance of Sampson, at Exeter Hall, occurs the following passage:—"But the Exeter Hall version was made out by addition as well as subtraction, 'additional accompaniments' being added by Mr. Perry!"

AMATORY METRONOME.—A young composer was one day composing a morceau for the album of a lady to whom he paid his addresses. "Pray, Miss D.," said he, "what time do you prefer?" "Oh!" she replied, carelessly, "any time will do—but the quicker the better." The company smiled at the rejoinder, and the gentleman took her at her word.

ANTIQUITY OF MUSICAL DEGREES IN ENGLAND.—There is very little doubt that an establishment or school for learning existed at a very early date in Oxford, or, as the Britons called it, Rhedychen, and the Saxons, Oxenford; which being reduced by the Danish wars, was refounded by Alfred the Great; when the first reader or professor of music was John, a monk of St. David's: this occurred in 883. Henry the Second is the time in which the degree of doctor was first known, which dignity was conferred on professors of divinity, law, medicine, grammar, music, philosophy, arts, &c.: it is strange, that out of the four last named, that of music is the only one which has survived.

LONDON ORGANS.—In a manuscript account of the principal organs in London, written by the late Mr. Russell, organist of the Foundling, he names forty-one instruments, giving his opinion of each. He considered the Temple organ to be the finest in London, and the organ in Christchurch, Spitalfields, to be the largest. But it should be recollected this was written some thirty years ago; since then a vast many improvements have been made on various instruments in the metropolis, as well as in those of the provinces; for instance, the organ of Christchurch, Newgate-street, has been so enlarged, under the superintendence of H. J. Gauntlett, Esq., by Mr. Hill, that, when completed, it will not only be

the largest in England, but in Europe, for it consists of the following stops and pipes:—The great organ, 24 stops and 39 pipes to each note; the choir-organ, 16 stops and 23 pipes to each note; the swell-organ, 11 stops and 15 pipes to each note; the pedal-organ, 10 stops and 18 pipes to each note; total of stops, 71; total of pipes to each note, 79; and if we include 18 pedal-pipes, with all the copulas, the grand total will be 112 pipes to each note, or 4,500 pipes!

THE PIETY OF MUSIC.—The celebrated and truly pious Bishop Beveridge, speaking on this subject, says—"That which I have found the best recreation both to my mind and body, when they need it, is music. It calls in my spirits, composes my thoughts, delights my ear, recreates my mind, and so not only fits me for after business, but fills my heart at the present with pure and useful thoughts, so that when music sounds the sweetest in mine ears, truth commonly flows the clearest into my mind. I am induced to believe that there is really a sort of secret and charming power in it, that naturally dispels from the mind all, or most of those black humours which the evil spirit uses to brood upon, and by composing it into a more regular, sweet, and docile disposition, renders it the fitter for the Holy Spirit to work upon, the more susceptible of Divine grace, and a more faithful messenger whereby to convey truth to the understanding."

List of New Publications.

INSTRUMENTAL.

A. Fesca. 2 Morceaux de Salon, for violin and pianoforte, op. 24; Romance, for the pianoforte, op. 27; Grand Septuor, for pianoforte, violin, oboe, tenor horn, violoncello, and bass, op. 26; Rondeau Brillante, for the pianoforte, 4 hands, op. 2. Ewer & Co.
Paer's Opera "Sargino," for pianoforte solo. Ewer & Co.
Rossini's Semiramide, new edition. Ewer & Co.
Mozart's Pianoforte Works, No. 5 to 9, pianoforte solo. Ewer & Co.
C. E. Horsley. Musical Trifles, No. 1, pianoforte. Ewer & Co.
Jos. Gungl's Railroad Galopade. Ewer & Co.
Gerlach. Companion to Pianoforte School. Ewer & Co.

Notice to Correspondents.

Dr. Elvey—Madame Pugeran—Mr. Wright—their subscriptions are acknowledged, with thanks.

Subscribers are requested to give notice at the office of any irregularity in the delivery of their numbers; also, if it be their wish to discontinue the same, as it will be readily seen that till such wish has been communicated, they will be accountable for the usual amount of subscription.

Correspondents should forward all communications relating to the current number, on or before Tuesday afternoon.

Mr. Fish—His note has been received—it is hardly worth while now to attend to the points he mentions.

Mr. B. Cheltenham—We are, we hope, honest—we claim no other credit.

Q in a corner—Our spectacles do not penetrate double-breasted waistcoats—we, however, hope the gentleman in question is not in love with the lady, being ourselves in a state of incipient emotion—quills are sharper than stilettos, and more deadly than bullets.

Syrus. We regret to return his paper, which is left out for him.

Bruxelles—our correspondent and subscriber should make enquiry at the post-office.

Camilla. We are constitutionally gallant, and pay willing homage to the "Ladies' Law."

A Major. The request is too complimentary to be slighted; but, in general, the present arrangement is preferred to the old one. Several changes are contemplated, at the commencement of the new year, and our correspondent's suggestion shall have due attention.

ADVERTISEMENTS.

Just Published.

TWELVE SONGS.

By the celebrated Melodist,

CLEMENT WHITE.

The Poetry by Desmond Ryan, L. H. Cove, Henry Plumb, Miss Byron, Mrs. Valentine, &c. &c.

"Mary Aroon."

"I'm merry! yet I'm sad."

"Come come with me."

"Old Friends."

"I never have mentioned his name."

"The beautiful maid of the dale."

"I love thee dear England."

"The Rhinoceros."

"Kind endearing Rosabelle."

"There is a grief when tears drop start."

"How dear to me my native vale."

"She threw back the clustering ringlets of jet."

Each 2s., or the twelve songs 21s., to be had at C. NICHOLSON'S Plute Manufactory, 13, Hanway-street, Oxford-street, London. Orders from the country, containing a remittance, punctually attended to.

ENGLISH AND ITALIAN SINGING.

MR. JOSEPH HAIGH begs to announce to his Friends and the Public, his intention of forming a VOCAL ACADEMY, at his residence, 32, Bernard-street, Russell-square, to consist of Six Pupils at one Meeting, the time for each Meeting to be two hours. Ladies to attend in the morning twice a week, and Gentlemen in the evening. Terms, for a course of twenty-four Lessons, Three Guineas. Mr. Haigh is induced to adopt this method for those who wish to consider economy in learning the art. Mr. Haigh's plan of instruction (having himself studied many years in Italy) is founded upon the established principles of the Italian school, and he also continues to give private lessons, at home, 7s. per lesson; or at the residence of the pupil, 10s. 6d. per lesson.

H. PAPE'S

PATENT GRAND, GRAND SQUARE, SOFA, AND CONSOLE PIANOFORTES.

No. 106, NEW BOND STREET.

H. PAPE, Manufacturer of Pianos to the King of France, whose instruments have, on several occasions been honoured with the Gold Medal of the French National Institute, awarded to him at the recommendation of Messrs. Cherubini, Boieldieu, Auber, &c. and which have attained high celebrity on the Continent, begs to inform the Nobility and Gentry of the British Empire, that he has opened a depot for the sale of his Pianos, at No. 106, New Bond Street, where he offers for inspection his Patent Grand, Grand Square, Square, Sofa and Console Pianos.

All Mr. Pape's Pianos will be found elegant in form, of beautiful workmanship, extremely solid, possessing a tone at once brilliant and powerful. By many years of study, and at a vast expense, he has been enabled to make more important improvements in their structure than any other living maker, and has succeeded in reducing the size of his Pianos considerably, and yet increasing their power—his Console Pianos, though the smallest instruments made, possess as much power as the ordinary Grand Pianos.

Mons. de Glézie, Professor of Music from the Conservatoire, at Brussels, attends, between the hours of four and five, on Tuesdays, Thursdays, and Saturdays, to show the instruments, and call at any time will be considered an honour.

An assortment of Mr. Pape's Table Pianos may be seen at Messrs. Willis & Co's, 73, Lower Grosvenor Street.

HISTORICAL GROUP IN MAGNIFICENT ARMOUR.

THE Prince and Princess Royal, in their splendid cot; the King of Prussia; Commissioner Lin and his Consort, modelled expressly for this exhibition by Lamgue, of Canton, with the magnificent dresses worn by them; the gorgeous Coronation Robes of George IV., designed by himself, at a cost of £18,000, with the room fitted up for the purpose, is acknowledged to be the most splendid sight ever seen by a British public. Admission is. Open from Eleven o'clock till dusk, and from Seven till Ten. Madame Tussaud & Son's Bazaar, Baker-street, Portman-square.

TOWN HALL, BRIGHTON.

MR. WRIGHT, Senr's

ANNUAL GRAND CONCERT

Will take place

On Wednesday Evening, Nov. 30, 1842.

Vocal Performers.

MRS. ALFRED SHAW.

MISS BASSANO.

SIG. GIUBILEI, and SIG. FERRARI.

Instrumental Performers.

Pianoforte—MRS. ANDERSON,

Pianist to Her Majesty and the Duchess of Kent.

Harp—MR. T. WRIGHT.

Violin—MR. WILLY.

Violoncello—MR. HAUSMANN.

Leader, Mr. WILLY.—Conductor, Mr. D'ALQUEN.

H. BRINLEY RICHARDS.

New Vocal Music by the above Author.

"YES! THOU ART CHANGED"—Canzonet.

MARY, QUEEN OF SCOTS' LAMENT—Song.

"BUSY, CURIOUS, THIRSTY FLY"—Duet for Bass Voices.

"COME, FILL UP THE TANKARD"—Glee for Three Voices.

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KING'S SCHOLARSHIPS.

TWO of the above Scholarships, One Male and One Female, offering gratuitous Musical Education for Two Years, to the successful candidates, will be open for competition to the public at Christmas next.

Candidates for the distinction and advantages thus held out, (whose age must not be under twelve, nor exceeding eighteen years), will send in their names and address to the Secretary of the Academy previous to the 13th of December of this year, stating the particular branch of the science of Music in which they are most proficient.

The Examination will take place at the Academy, on Tuesday morning, 20th December, at ten o'clock.

* Should any candidate for the male scholarship show a marked talent at the examination, on either of the following orchestral instruments:—Violin, oboe, clarinet, bassoon,—would, (if specially recommended by the Board of Examiners,) be admitted a pupil of the institution on reduced terms, should he not succeed in obtaining the scholarship.

FREDERICK HAMILTON,

General Superintendent.

Royal Academy of Music,

4, Tenterden Street, Hanover Square.

ENLARGEMENT OF

THE MUSICAL EXAMINER.

THE great success of this Periodical at its outset has induced the Proprietors to double its size, thereby doubling its value as a source of information and amusement, and rendering it highly desirable as an advertising medium. The attention of advertisers is invited to No. 4 of the "MUSICAL EXAMINER," which will appear early on Saturday morning, November 26th, 1842.

Price 2s., Stamped 3d.

CIRCULATION WARRANTED AT TWO THOUSAND !!!

* The "MUSICAL EXAMINER" is conducted by several professors of high standing, on totally independent principles, assisted by correspondents in Germany, France, and Italy.

Published by WESSLEY and STAPLETON, 67, Fitch Street, Soho Square, to whom all communications for the Editor, Advertisements, Music, &c. for Review are to be addressed, postage free.



THEATRE ROYAL, COVENT GARDEN.

The Public is respectfully informed the following certificate has been received from the Physician of MISS ADELAIDE KEMBLE.

Monday Evening, Dover St. Piccadilly.
My Dear Sir,—I do not think that Miss Kemble can, with any safety, return to the Theatre during the present week.
J. A. WILSON, M.D.

To the Manager of Covent Garden.

Last twelve nights of Miss Adelaide Kemble's appearance on the Stage; during which period she will perform the round of her Principal Characters.

The arrangements for the ensuing Week, are

Tuesday, Nov. 29, LA SONNAMBULA. Amna, Miss Adelaide Kemble, her last appearance in that character.

Thursday, Dec. 1st, SEMIRAMIDE. Semiramide, Miss Adelaide Kemble, Arsace, Mrs. Alfred Shaw.

Saturday, 3rd, THE SECRET MARRIAGE. Carolina, Miss Adelaide Kemble, Fidalma, Mrs. Alfred Shaw. Their last appearance but one in those Characters.

This Evening, Thursday, November 24th, will be presented COUSIN LAMBKIN. The characters as before. After which, Shakspeare's play of the TEMPEST. The Principal Characters by Messrs. Cooper, Did-ding, Vandenhoff, J. Vining, C. Pitt, F. Matthews, A. Wigan, Ringe, J. Bland, Harley, Bartley, Collet, W. H. Payne, Miss Vandenhoff, and Miss Rainforth. To conclude with THE TURF.

On Friday, Shakspeare's TEMPEST, with the Comic Drama of THE TURF, and the Ballet of THE WOODEN LEG.

On Saturday, COUSIN LAMBKIN, with Shakspeare's TEMPEST, and the New Comic Drama of THE TURF.

Miss Adelaide Kemble's Benefit is postponed until Tuesday, the 6th December, when will be performed (by express desire) Bellini's Opera of NORMA, Norma, Miss Adelaide Kemble. After which she will sing (in Character) the Grand Scena from the Opera of "Der Freischütz," and the Ballad of "Auld Robin Gray," with other Entertainments.

The Box Office in Hart Street is open daily from 10 till 4.

ROYAL ADELAIDE GALLERY,

LOWTHER ARCADE, STRAND.

Open Daily from 11 to 5, and from a quarter to 7 to half-past 10 o'clock every evening, with a splendid collection of Paintings, Models, &c. brilliantly illuminated by night, popular Lectures, Experiments, &c. every half hour, and a most magnificent series of Dissolving Views, comprising English, Irish, Scotch, and Italian Scenery, Allegorical Subjects, &c.; a Grand Promenade Concert, vocal and instrumental, every evening, under the direction of Mr. T. Julian Adams.

At the end of the First Part, the splendid Gas Microscope is shown every Monday, Wednesday, and Friday; and Magical Illusions every Tuesday, Thursday, and Saturday.

At the close of the Concert every evening, a Lecture is given on some subject of popular interest, followed by the magnificent Dissolving Views. The Laughing Gas every Tuesday and Saturday evening.

Admission to the whole, One Shilling.—Children under Ten years and schools, half price.

Programme for Thursday, Nov. 24th, and the two following evenings.—

Part I. Overture, "Tancredi," (Rossini.) Chorus, "Vive le Roi," Mrs. Wilson, Miss Thornton, Mr. F. Martin, Mr. R. F. Smith, and Mr. Hill, (Balfie.) Waltz, "Die Nachttrandler," (Strauss.) Duet, "Oh! leave me not thus lonely," Mrs. Wilson and Mr. R. F. Smith, (Balfie.) Solo, Cornet-a-Piston, Mr. Laurent. Song, "Arise to Matin Call," Mrs. Wilson, Violin Obligato, Mr. Baker, (Barton.) Quadrille, "La Reine Jeanne," (Bosio.)

Part II. Waltz, "Victoria Alexandrina," (Lanner.) Song, "If'er the cruel tyrant love," Miss Thornton, (Dr. Arne.) Grand selection from Bellini's Opera of Norma. Song, "My Friend and Piche," Mr. F. Martin, (Shield.) Grand Duet Concertante from the Sonnambula, Violin, Mr. T. Baker—Pianoforte, Mr. T. Julian Adams, (Benedict, De Beriot.) Trio, "How merrily we live," Mrs. Wilson, Miss Thornton, and Mr. R. F. Smith, (D'Else.) Quadrille, "Fignante de Paris," (Musard.)

At the termination of the First Part of the Concert, the Infant Thalia will appear as "The Highland Lad," and at the end of the Second Part as "The Little Pet Jockey," introducing in the former the Highland Fling, and in the latter a description of a "Steeple Chase," followed by the "Jockey Hornpipe."

To be published by Subscription, in 8vo, accompanied with Letter-press, in Parts, 6s. each. The first part will be ready in January next.

RELIQUÆ MUSICÆ ANTIQUÆ

Specimens of Ancient Music, Sacred and Secular, by Composers of England, Italy, Germany, France, and the Netherlands, from the Thirteenth to the Eighteenth Century. To be edited by EDWARD F. RIMBAULT, F.S.A., Organist of the Swiss Church, Honorary Secretary to the Percy and Musical Antiquarian Societies, and Editor of the Works printed under the direction of the Motet Society; and JOSEPH WARREN, Organist and Director of the Choir of St. Mary's Catholic Chapel, Chelsea.

The object of this publication is to show the gradual progress of melody and counterpoint in various countries by collecting together in a connected form numerous interesting specimens from ancient MSS. and rare printed works. A work of a similar kind was published some years ago by the late John Stafford Smith, entitled "Musica Antiqua," but from the want of a proper classification of the materials, and the absence of authorities and explanatory notes, the work is rendered comparatively useless, except to the initiated in musical antiquities. The Editors intend arranging their work in divisions and subdivisions, each treating of a particular branch of the art, and thus enabling the inquirer to gain a distinct knowledge of each subject individually.

In announcing the present work, the Editors beg to state that they have peculiar facilities for the undertaking, not only from their own libraries and those of their friends, the collections at Oxford, Cambridge, and the British Museum, but also from the great Continental libraries, with many of which they are in communication, and from which much information of a new and valuable nature may be expected.

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